BALLET TODAY

1/-

JULY 1952

MEET DOMINI CALLAGHAN on page 14
SEE LA SCALA—Then and Now—on page 16

LEGAT school

TUNBRIDGE WELLS - KENT

RESIDENTIAL SCHOOL FOR BOYS AND GIRLS

On the lines of a Public School up to General School Certificate standard.
Junior School 6—12 years. Intermediate School 12—16 years. Senior School 16—18 years

Director and Principal :

NADINE NICOLAEVA-LEGAT

The Legat School was the first Boarding School in Great Britain to provide a General Education together with a Professional Training in Ballet and Music.

BALLET: Under personal direction of NADINE NICOLAEVA-LEGAT assisted by ANNA ROJE, OSCAR HARMOS, VALETIN PRORWITSCH, MARIA ZYBINA and DENISE LAMB.
MODERN AND CHARACTER DANCING

GENERAL EDUCATION: Snr. Mistress, Miss J. Coleman, L.L.A. Mrs. M. Tregoning-Wright, B.A.(Hons.), Dip.Ed. Mlle. H. David-Tassin, Brevet Superieur, Paris Diploma, Rev. H. O. Ingall, A.L.C.D. (and fully qualified staff).

MUSIC: Continental method of pianoforte playing under Vladimir de Briger, assisted by Una Cheverton, L.R.A.M.(Strings). *THEORY & APPRECIATION.*

DRAMA: Elocution, Mime, etc., under Reginald Matthews, L.G.S.M., M.R.S.T., M.R.S.L., Silver Medallist Poetry Society. Late Donald Wolfit's Co.

The Legat System has produced such dancers as ***Pavlova, Nijinsky, Lifar, Fokine, Massine, Dolin, Markova, Danilova, Eglevsky, Krassovska, Shearer, Brae, Balanchine, Carter, Inglesby, Franklin, Ashton, Turner*** *and others.*

Illustrated Prospectus from the Secretary - - Telephone 21673

PHYLLIS BEDELLS
Vice-President, Royal Academy of Dancing
SCHOOL OF BALLET
(Professional and Amateur)

28 QUEX ROAD
West Hampstead, London, N.W.6
Maida Vale 2324

BRITISH DANCE THEATRE SCHOOL

Full Professional Training
Open & Evening Classes
Modern and Dramatic Dance

Correspondence : **35 Russell Rd., W.14**
Studio : **21 Dean St., W.1**

The
School of Russian Ballet
(System of Nicolas Legat)
The School of Artistry

Studio :
ST. LUKE'S SOUTH HALL, St. Luke's St.,
CHELSEA, S.W.3.
Telephone: Freemantle 1749

STANISLAS IDZIKOWSKI
Large New Studio
Madame WANDA EVINA, Principal
Top floor, Boys' Club
5 HANWAY PLACE, W.1
one minute from Tottenham Court Road Station
behind Lyons Corner House
Classes Mon.-Fri. at 11.0
Private lessons at 10 *by arrangement*

BALLELOG

7ETLANA BERIOSOVA moves from the Sadler's Wells Theatre let to the Sadler's Wells Ballet he end of the season on July Ballet lovers will join with us wishing her the best of luck in new company and agree with in the hope that in the future will be given every chance to play her fine gift of mime and polished and fluid technical lliance. Here, indeed, is a ng dancer with all the assur- e of an artiste of much more ture years and yet with the charm l sparkle that only extreme youth es.

This was demonstrated very ongly in her delightful perfor- nce as Swanilda in *Coppelia* on ay 26. As our dainty picture on back cover shows, she com- ned classical lyricism with the mour and lightness for which role calls. Her variations in t 2 were particularly pleasing d her droll portrayal of the doll the same act was a splendid aracterisation.

We earnestly hope that in the rger company where more stars ine, Svetlana Beriosova will not allowed to sink back into the rtial obscurity of the lesser solo- t but will be given the chance to ance the leading roles for which er talents and training fit her.

★ ★ ★

Specially taken for BALLET TODAY by Dudley Harris, our cover photograph of television ballerina Domini Callaghan shows her as the wicked but fascinating Odile in *Le Lac des Cygnes*. In complete contrast, the winsome charm of Swanilda in *Coppelia* is shown in our new back cover photograph of Svetlana Beriosova taken by Derek Allen. Since they feel that readers would probably like to have copies of these unusual photographs and also those of Miss Callaghan by Dudley Harris on page 14, both photographers are willing to supply half-plate prints (approximately 6 ins. x 4 ins.) for 2/6d. each (plus 3d. postage). Order them from BALLET TODAY in the usual way.

★ ★ ★

One very welcome meeting we had this month was with Ursula Rasica, wife of Yugoslavian architect, artist and stage designer Bozidar Rasica. She was very interested in British ballet, particularly the decor and costumes and tells us that her husband is planning to design for Yugoslavian ballet in the near future. She says that ballet in Yugoslavia is still very much in its youth but, nevertheless, there is a tremendous enthusiasm for both their own companies and visiting companies from other lands. When she returns to Yugoslavia, Mrs. Rasica has agreed to supply us with regular dance news.

NEXT MONTH

- CARYL BRAHMS ON THE NEW YORK CITY BALLET AT COVENT GARDEN
- BALLET—PHYSICAL OR MUSICAL ? A new theory by Ferdinand Reyna
- MEET MARY MUNRO OF BALLET RAMBERT
- BALLET SHOES OLD AND NEW
- RESULTS OF THE JUNE COMPETITION

All this and much more of interest to balletomanes will be in the August issue of BALLET TODAY—the best "ballet shillingsworth" there is. Are you helping us to *keep* the price down? Don't forget that new reader, will you?

BALLET TODAY

Vol. 5 No. 7 July 1952
Published by B. G. Herschel
All editorial communications to:
15 Penrhyn Road, Kingston, Surrey.
Telephone: Kingston 2639/3414

JULY 1952

	Page
Reviews	4
Les Petits Rats de L'Opéra by G. B. L. Wilson	6
Fonteyn and Somes Dance in Paris by Ferdinand Reyna ...	7
Overseas News—from France, Italy, U.S.A., Germany	7, 19, 20
Follow the Dance—this month's home news	8
Special Report of Danish Ballet Festival	10
Picture Page	12
Meet Domini Callaghan... ...	14
History of La Scala, Milan, by Gladys Lasky	16
Youth-Pages	18
Does Ballet Fit into Opera? by Pamela Fletcher	20
The Shropshire Ballet Club ...	21
Book and Record Reviews ...	21
Results of May Competition ...	22

S. Gordon Joseph, our correspondent for Germany, gives us a most interesting piece of news. A Continental tour has been arranged by the Polytechnic Touring Association to visit ballet organisations and performances in Europe next Spring, from Scandinavia via Western Germany to Spain. On learning that the undertaking was confined to one coach and one trip, he asked why it was not possible to arrange more, since surely there would be many ballet-lovers wishing to go. He was told that a tour on this scale was a complex affair to organise.

He wondered whether further trips could be arranged and confined to *one* country in each case, combined with a normal sightseeing routine. The P.T.A. were very interested in this suggestion and the German Tourist Information Bureau has tentatively agreed to help if the response justifies it. What do readers think ? We should like the views of those who would be interested in such trips.

by Pamela Fletcher

LIFE AND DEATH ON THE CHESSBOARD

Covent Garden, June 10. *Checkmate, Scènes de Ballet* and *Daphnis and Chloe.*

AFTER seeing it again on June 10, I am more convinced than ever that *Checkmate* ranks with *Petrouchka* as one of the two greatest tragic ballets. Here, within the confines of the chessboard and its pieces, are life and death, love and hatred, bravery and cowardice, youth and age. And here, too, as with *Petrouchka,* is a truly international composition that all can understand without specifically comprehending the ways and idioms—and the humour—of the country in which it was originally written. Everything is dove-tailed—music (by Arthur Bliss), choreography (by Ninette de Valois) and costumes and scenery—convincing in their utter simplicity (by E. McKnight Kauffer). It is indeed, a full and satisfying emotional production which never fails to move me when I watch it.

But though, in itself, *Checkmate* has all this strength, character and charm, or perhaps *because* it has, every dancer in it must be on top form to make it as convincing as its composers originally intended. And, to me, the performance that the company gave on June 10 was such a one. Most outstanding of all was Beryl Grey's interpretation of the Black Queen. Never have I seen her portray it better. Her movements were reminiscent of the precision she gives us in *Donald of the Burthens*—her mime was perfect and her carriage remarkable. The opposite of the Black Queen in every way, Julia Farron's moving performance as the Red Queen was of high calibre and Philip Chatfield as the first Red Knight once again demonstrated his glowing vitality, especially during his mazurka. And, in addition, all supporting dancers, from the pawns to the Red King, helped to make a perfect whole.

Scènes de Ballet, in which Rowena Jackson took over the leading role opposite John Field, was not at its best. I cannot pretend this is one of my favourite ballets because of the lack of emotion in both the dancing and the music, but nevertheless I can admire its precision and teamwork when it is well-performed. This performance did not call forth that emotion, and I felt that Rowena Jackson's interpretation was, if anything, too spirited and not precise enough for a piece of which composer Stravinsky says " . . . this music is patterned after the forms of the classical dance, free of any given literary or dramatic argument . . . " Because of this, I did not feel that this was a role to which her undoubted talents are suited.

With an entirely new—and most interesting—interpretation Gilbert Vernon took over the part of Daphnis from Michael Somes in *Daphnis and Chloe.* Dancing opposite Pauline Clayden as Chloe, he gave us a spirited Daphnis, full of joy and youth, uninhibited and sincere. A most pleasing portrayal. But I found the corp de ballet work very ragged, especially in the handkerchief dance in the last scene.

(Photo: Gordon Anthony)

. . . her carriage remarkable—Beryl Grey as the Black Queen in "Checkmate."

Black Swan on the Screen

Riverside Theatre, Festival Gardens, Batersea. May 24 onwards. *The Black Swan.* Produced by Anglo-Scottish Pictures and Stereo Techniques. Choreography after Petipa-Ivanov. Decor and costumes designed by Kenneth Rowell. Associate producer, Jack Ralph. Director, Leonard Reeve. Running time: 15 minutes.

HERE is the way ballet should be filmed. Even if this all-too-short version of the black swan *pas de deux* from *Le Lac des Cygnes* did not have the fascinating stereoscopic effect, it would still be the only film that I have seen that presents ballet to the audience in the same way—or as near as one can get without "live" dancers—as on the stage itself. Here, without camera tricks, over-glamour and fantastic scenery and with the music beautifully played is the perfect ballet film. Here, I think, is the best "recruiter" that ballet could have for the general public. It is long enough to hold the interest, especially to the layman because of the way the figures came to life with the stereoscopic treatment, and short enough to whet the appetite.

As Odile, Beryl Grey gives a lovely, polished performance in which her technical brilliance and virtuosity equal her grace—indeed, I feel that in places it will be difficult for the non-balletomane watching the film to believe that the way in which she spins like a well-balanced humming top is not trick photography. We who know her talents realise that those *fouettés* cannot be faked! John Field as Prince Siegfried, David Paltenghi as Von Rothbart and Peter Brinson as Benno help to make the film the winner it is. Let us have more ballet films like this.

BALLET WORKSHOP

June additions to Ballet Workshop's repertoire were *The Tell-Tale Heart* by Peter Darrell and *Movimentos* by Michael Charnley. The former depicts in dance and mime the well-known story by Edgar Allan Poe, consecutively with its being read over a loud-speaker. Derek Prowse declaimed and Peter Wright and Iain Gordon danced very creditably; but this is not ballet nor dance-drama, neither of which should need the support of words. If the aim was solely to produce an atmosphere of insane horror, it was successful, but part of the credit must go to Michale Hobson for the music and Kenneth Aadams for the decor.

Movimentos, contrastingly, was a slight but gay and happy ballet. L.G.S.

There was no ballet on television this month but we shall look forward to printing Lisa Gordon Smith's review of *Pineapple Poll,* which is due to be televised at 9.30 p.m. on June 26, in the August issue.

The Rake Returns Home

er's Wells. June 18. A ballet by n Gordon after William Hogarth. ic by Gavin Gordon. Choreography Ninette de Valois. Decor and cos- s by Rex Whistler after William arth.

eventeen years and one month *The Rake's Progress* was first sented at Sadler's Wells with lter Gore and Alicia Markova. ow," said choreographer Dame nette de Valois in her curtain ech, "the prodigal has returned ne." And "The Rake" on June presented by the Sadler's Wells eatre Ballet, was as fresh and dated and made as poignant and ttering a picture as it did on y 20, 1935.

t is right—indeed, it shows that reographer, composer and artists are rely successful—that it should send hudder of horror down the spines of during the last scene and raise a se of revulsion in many throughout ballet. I admit that I myself come this last category and as I watched incredibly accurate portrayal of garth's famous pictures which depict realistically the vice rampant in his e, I found myself wondering whether h a ballet is really an entertainment merely an admirable piece of work.

But whether or not *The Rake's Pro- ss* offends one's aesthetic sense, ere is no doubt that it is a balletic sterpiece from every angle and the dler's Wells Theatre Ballet's presenta- n does not fall in any way below at of the Covent Garden Company. the Rake, Alexander Grant—loaned from Covent Garden as guest artist until July 5—once again demonstrates his great gift of mime and his faultless timing. In the role of the betrayed girl, Sheilah O'Reilly brought an entirely new and most heart-rending interpretation to a part which must be bristling with pitfalls for any young dancer. As the one ray of decency in the sordid story, Miss O'Reilly's pure young girl was as near perfect as I have seen it danced, especially her moving gestures in the final scene.

All the supporting company was polished and well-cast. Special mention must be made of Donald Britton's dancing master—he lent his usual zest and grace to this role—Stanley Holden's 'man with the rope' and Stella Claire's dancer in the orgy scene.

It will be interesting in due course to see how David Poole, David Blair and Pirmin Trecu, all of whom are learning the part, tackle the difficult role of the Rake and the portrayals that Maryon Lane and Patricia Miller, who are also trained for the role, give to the betrayed girl.

The original sets, which were, of course, built for Sadler's Wells stage, are used in the new production.

Twinkling Coppelia

Taking over at short notice because mela May's leg injury prevented her pearing, Margaret Dale danced the ading role in *Coppelia* at the matinee n June 21. She was a gay, humorous, lf-assured Swanilda who danced with twinkle in her eyes which was re- ected right to the tips of her fingers nd toes. If not, perhaps, quite precise hough in some of her movements in he first act, there is no doubt that ractice will bring precision with it. his was a performance well worth atching and I shall look forward to eeing Miss Dale in other leading roles.

N.F.J.

SALOME

Prudence Hyman played the title rôle in Oscar Wilde's *Salome* at the New Torch Theatre, London. She has exotic beauty, a musical voice, and is well suited to the part.

On this rare occasion, with Salome acted (and well acted, too,) by a ballet-dancer, the notorious dance of the seven veils was less convincing than would be thought possible. Jaron Yaltan's arrangement was oriental, but based too obviously on Indian dance-gestures. These were jerkily performed, and were not linked by those flowing movements so characteristic of the Indian dance. Due to lack of stage space, this dance was performed almost entirely on one spot ; Miss Hyman's feet were not visible from your critic's seat.

Furthermore, the seven veils were small chiffon scarves especially attached to Salome's extremely modest dress before the dance. Their removal could therefore cause no emotional excitement. One longed for the voluptuousness of Ljuba Welitch ; and even for the Dali décor, which at least moved intentionally, not by accident as at the Torch Theatre.

G.L.

(Photo: Denis de Marney)

Bouquet of the Month

Seeing* Bonne-Bouche *again recently made us determined to give our bouquet this month to Pamela May whose 'mother' improves even more on closer acquaintance, though we did not believe there was room for improvement so delighted we were with it at its first performance. Miss May's droll burlesque of the match-making lady of the 'twenties is a fine piece of work.

ROUND THE GALLERIES

by Margaret Sharp

Osbert Lancaster has an observant eye for the fads and foibles of the human race and he exploits it to the full in *Pineapple Poll* and *Bonne-Bouche,* both his witty decor and costume designs for of which are on view at the Redfearn Gallery. The meticulous draughtsmanship and the cool clear colours of the finished drawings make them attractive in themselves quite apart from their power to revive memories of two of the most entertaining ballets in the repertoire. I liked particularly the *Bonne-Bouche* costume designs for the "Artistic Couple," the male half looking remarkably like the younger G.B.S., and the "Sporting Couple" with brick red faces and eyes like bright blue marbles.

The ballet girls of Edgar Degas are always creatures of flesh and blood and his paintings and pastels possess a warmth and vitality often found wanting in present day ballet paintings. "Quatre Danseuses," a large pastel of 1903, on show at the Lefevre Gallery, is of four dancers peeping round the wings on to the stage, the soft curves of their arms forming a lyrical design of great beauty and demonstrating once again the artist's magical gift of creating a harmonious composition from an apparently casual scene.

James Stroudley, who is holding a one-man exhibition at Galerie Apollinaire in Litchfield Street, has chosen a ballet dancer as model for his figure studies which combine a singing richness of colour reminiscent of Ivon Hitchens with a monumental feeling for form.

Les Petits Rats de L'Opera

On page 13 Andre Michel sketches another Paris Opera dancer. Here, G. B. L. WILSON describes the complicated organisation of the Paris Opera Ballet School.

Un, deux—un', deux, trois,
Chassez et croisez,
Mollet cambré, Mesdemoiselles !
Un, deux, un, deux trois,
Partez du pied gauche ou
du pied droit!
Tout' la journée, le petit rat,
Deux pas par-ci, trois pas par-la,
Dans le foyer de l'Opéra,
Dansa le ballet de Sylvia.

(Photo: G. B. L. Wilson)

In this ballet scene the "première danseuse" is flanked by "grand sujets" and "petits rats"

ALL Paris was singing this last year—for in Paris 'les petits rats de l'Opéra' have a status which is fortunately not dreamt of by the pupils of the new Sadler's Wells School.

Traditionally "filles de concierge" (less often nowadays, however) the children enter the school between eight and twelve years of age after a medical examination attended also by the maitre de ballet and the ballet teacher. They are taken on trial for six months and then some are eliminated after a second examination. They are now accredited pupils of the 'Ecole de Danse' and 'petits rats' (a phrase first used, I think, by Nestor Roqueplan). In the morning they go for lessons to the school in the Rue de la Ville l'Evêque and have lunch there, or, if they wish, at home. In the afternoon they go on to the Opéra and take their dancing instruction until four o'clock, when the parents may collect them and take them away (needless to say, no parent is allowed in the theatre or at the classes).

The boys have one class and the girls are divided into three classes—those at the top of the third class taking an examination which passes them into the second class. In the second class they are called 'feuilles' ('leaves').

In the third year (and, by examination, in the first class) they often appear in the ballets as negro-boys, pages, and the like—for which they receive a small payment. Another examination (this time wearing a tutu in place of the school practice uniform), and, providing there is a vacancy, they pass into the "Deuxieme Quadrille." This is the lowest rung of the ladder up which they must climb, step by step, to the highest point of all, 'première danseuse étoile.'

The 'little rats' choose 'petites méres' for themselves—ballet godmothers from among the leading-dancers who give them encouragement and advice while they are pupils (this is a charming practice which might well be followed by the pupils of the Sadler's Wells School—how delightful to have Margot Fonteyn or Beryl Grey as a 'petite mère,' and what an incentive to hard work!)

Once in the Deuxieme Quadrille one is really 'in' the Paris Opéra Ballet — dancing in the operas and in the corps de ballet—and taking the 'Examens' which are held near Christmas every year.

These terrifying examinations determine the dancer's career almost

After Degas? . . . a corner of the Paris Opéra School rehearsal room.

(Photo: G. B. L. Wilson)

ne end of his or her dancing life. vided there are vacancies, the boys and girls in the Deuxieme drille are placed into the Pre- re Quadrille. (To those who w the English Public School tem, this compares with the Colts). Another year and another mination passed (always pro- ing there is a vacancy) and they ome 'Petits Sujets.' Then ands Sujets'—then 'Premières nseuses.' The last stage of all, mière danseuse étoile, is not by mination but by nomination and he greatest honour which can be nted to a dancer at the Opéra, mparing with the rank of 'bal- ina.'

The Paris Opera School is entire- free—both academic and dancing

(Photo: G. B. L. Wilson)

elected by Lifar . . . Josette Clavier ehearses "Entre Deux Rondes" with erge Lifar.

ourses—and the young pupils are given one pair of shoes a month, but they have to buy their practice dress and practice tutus. When received into the corps de ballet, and thereafter, the salary is strictly in accordance with the rank (petits sujet, première danseuse, etc.) attained by the dancer in the examinations *and so are the roles in the ballets*. Thus, a pas de six or a pas de quatre will be danced only by the Grands Sujets. A solo role will be danced by a première danseuse or an étoile only.

This hierarchy has serious defects and has occasionally been broken down—but only after a struggle (as when Lifar courageously selected Josette Clavier, then a petit sujet, to dance the leading role in *Entre Deux Rondes*). However, the school is one of the great institutions of France and probably the finest school of dancing in the world—let us salute 'le petit rat' and remember the place she occupies in the social and artistic world of Paris: modelled and painted by Degas, engraved by Legrand, inspirer of Mallarmé and Valéry—and destined to dance in the greatest theatre in the world, the Paris Opéra!

FONTEYN, SOMES DANCE IN PARIS

by Ferdinand Reyna

On June 9, Monsieur Cornu, Secretary of the Department of Fine Arts of the French Government invited the press and a number of well known personalities to a cocktail party in honour of Margot Fonteyn, Michael Somes and other dancers who were to take part in the gala on June 11, at the Palais de Chaillot. They included Lycette Darsonval and Michel Renault, Paris Opéra *étoiles*, Josette Clavier, Jacqueline Rayet, and J. B. Lemoine, all *grands sujets*, Tony Lander, premiere danseur *étoile* of the Copenhagen Opera and Jean Blanchard of the Ballet des Champs Elysees.

The gala was organised in aid of the restoration of the Versailles Palace. The cocktail party was held in the anti-room of the Marigny Theatre and Lycette Darsonval made a welcoming speech to the two distinguished artists from Covent Garden. The party was a great success.

The gala took place in the presence of M. Vincent Auriol, the French President, and Madame Auriol, the Duke and Duchess of Windsor and a number of other Parisian personalities and foreigners. Margot Fonteyn and her partner first took part with all the other dancers in a *Moment Romantique* to Chopin's music with choreography by Lysette Darsonval. Next Margot Fonteyn danced the *Cendrillon pas de deux* with Michael Somes who is a light, elegant and very fine dancer, and they received much applause. What new can we say of Margot Fonteyn's art? If we compare it with poets and the musicians of our time, it is not without reason. Her art, as theirs, is pure and without harshness, thrilling and lyrical, but without affectation. A magnificent ovation also greeted Margot Fonteyn and her partner after the grand *pas de deux* from *The Sleeping Beauty*. The crowd deliriously demanded an encore. In the interval the President of France congratulated the two English artists in his box, while all the photographers tried to take pictures at once.

Also in the programme were: *Spring*, a ballet to the music of Grieg, with choreography by Harold Lander, danced by Lycette Darsonval, Michel Renault, Tony Lander and Jean Blanchard; extracts from the third act of *Daphnis and Chloe* excellently danced by the two étoiles of the Paris Opéra. In Saint Saens' *Rondo Capriccioso*, with choreography by Lycette Darsonval, Jean-Bernard Lemoine and two *grand sujets* of the Paris Opera—Jacqueline Rayet and Josette Clavier merited high praise.

These other numbers completed an evening, when the Paris public, always just and fair before true art, accorded Margot Fonteyn full honours and with her other artists who took part in this performance particularly Lycette Darsonval and Michel Renault in the Petipa-Minkus *Don Quixote pas de deux*.

★ ★ ★

At the performance of the New York City Ballet in Paris on June 9, *Symphony in C* was conducted by choreographer Georges Balanchine, reminding us of Lully conducting the orchestra for the Grand Ballet du Roi.

★ ★ ★

The Joaquim Perez Fernandez Latin-American Company is again in Paris. Their folk dances have been over-stylised in order to please the public at all costs. The result, though charming, ends by boring, since there is no surprise.

★ ★ ★

Carmen Amaya's Company—also in Paris—has a few interesting elements but the impact felt by Paris audiences during the company's visit in 1948 can never be repeated.

Congratulations to Sadler's Wells Theatre Ballet dancer Pauline Harrop who has recently married 25-year-old company representative John Glover.

NEW YORK CITY BALLET COMES TO COVENT GARDEN

WHEN the New York City Ballet opens its seven-week season at Covent Garden on July 7, they will perform two of the eight ballets entirely new to British audiences which are included in the repertoire.

Norah Kaye, Hugh Laing and Diana Adams (the last two are husband and wife) have joined the company since it last came to Britain.

Their Covent Garden season comes in the middle of what is for members of this Company a complete ballet tour marathon. At the close of the tour, between mid-April and mid-September, they will have visited Barcelona, Paris (twice), the Florence Festival, Lausanne and Zurich in Switzerland, the Holland Festival, Covent Garden, the Edinburgh Festival, probably have toured for two or three weeks among American troops and then made a 10-day visit to La Scala, Milan.

★ ★ ★

Madame Vera Volkova of the Royal Danish Ballet has been in London on a short visit.

★ ★ ★

Keith New, whose special interest as a student of the Royal College of Art is stained glass, is disappointed that he will not see the ballet *Reflection* with his designs and decor which will be given its premiére at the Edinburgh Festival by the Sadler's Wells Theatre Ballet. He sailed on June 19 for New York to design and decorate glassware for a Fifth Avenue firm.

For the ballet Mr. New is using two large figures in a design giving the effect of stained glass windows. They are the twin personalities of the ballet, aggressiveness and passivity. Beyond is a misty landscape.

★ ★ ★

On June 15, Violetta Elvin addressed the annual conference of the National Association of Dancing at the Victoria Halls, Bloomsbury Square, London, during the section on "Russian Ballet, Classic Method." Her subject was "Ballet in Russia."

A windswept but happy picture of Nadia Nerina and Alexis Rassine just before they left London Airport for their three months visit to South Africa, reported in last issue. A B.O.A.C. receptionist points out the Comet jetliner that is to take them.

Movements at Sadler's Wells

In addition to Svetlana Beriosova, other movements of its members are announced by the Sadler's Wells Theatre Ballet. Leaving at the end of the season on July 5 are: Peter Wright who is returning to the Ballet Jooss at Essen, Carlu Carter who goes back to Canada on July 8 to be principal dancer in the Winnipeg Ballet, Don Gillies, Joan Cadzow, Yvonne Barnes, Brenda Averty who was the youngest member of the ballet on tour and Karen Bliss, who left on June 28.

Joining the company is Kenneth Macmillan, classical dancer from the Sadler's Wells Ballet. He was a leading dancer at Sadler's Wells before going to the Opera House at the autumn season 1948. Also joining are: Yvonne Cartier who was in T.V. ballet and recently in cabaret; Margaret Hill, formerly principal from Ballet Rambert; Dudley Davies, a South African from the same company in Cape Town as Nadia Nerina, John Cranko, David Poole and Patricia Miller, and David Shields from the Sadler's Wells School. Joan Blakeney and Madeleine White both under 18, have completed their training at the school and are extras at the Theatre Ballet until the company go to Edinburgh.

★ ★ ★

We hear that Violetta Elvin has been offered an important part, that of a Russian ballerina, in Clark Gable's new film "Never Let Me Go," but, Miss Elvin has decided not to accept the offer.

★ ★ ★

We understand that Moira Shearer (Mrs. Ludovic Kennedy) who is expecting her first baby this month, has taken a house in Church Row, Hampstead, London, and will move in next month.

TRAGIC DEATH OF FRENCH DANCER

It is with deep regret that we announce the death in a motor accident on May 30 of Xavier Andréani, soloist at the Paris Opéra. He is known to British balletomanes for his fine performance in the Bluebird *pas de deux* in the television version of *The Sleeping Beauty* in January last in which his lovely partner was Nicole Amigue. Madamoiselle Amigue, Monsieur Andréani's fiancee, was seriously injured in the crash. Jean Paul Andréani, brother of Xavier, is also a Paris Opéra soloist.

Novel fashion show given at Ciro's Club, London, by Simpson (Piccadilly) Ltd., the fashion store, was a beach ballet in which the dancers wore the latest beachwear and swimsuits. Music for the ballet—an Arcadian fantasy—was specially written by Charles Brill and choreography was by Felicitas de Cottier.

The Tale of the 5 Scottish Brothers

Natalie Krassovska, ballerina of the Festival Ballet, has reverted to her real name of Nathalie Leslie.

Three generations ago five Scottish brothers named Leslie settled in Smolensk, Russia, and, being of a military family, eventually became high ranking officers under the Tzar. One married a ballet dancer in the Maryinsky Ballet and their daughter in due course also became a ballerina. She was Nathalie's mother and she danced with the Diaghileff Ballet as Lydia Krassovska. When she first became a dancer, Nathalie danced under her own name, but later took her mother's surname.

Nathalie Leslie

Nathalie Leslie, who started her career in Paris under Preobrajenska and has toured South America with Serge Lifar and later the U.S.A., has a number of relations named Leslie in America and even, she believes, a cousin in Scotland.

rederick Ashton's ew Appointment

Frederick Ashton whose appointment as associate director of the Sadler's Wells Ballet with Dame Ninette de Valois has recently been announced.

(*Photo: Bert Cann*)

THREE-ACT "SYLVIA" ON SEPTEMBER 3rd

PRODUCED in this country in its entirety for the first time, Delibes' three-act ballet *Sylvia* will have its premiere on September 3 when it will be presented at Covent Garden by the Sadler's Wells Ballet with entirely new choreography by Frederick Ashton.

Mr. Ashton tells us that the three leading roles of Sylvia, Ayminta and Orion will be danced by Margot Fonteyn, Michael Somes and John Hart respectively. We understand that Beryl Grey and Violetta Elvin will also dance the name-part at other performances. The entire company will be employed in the ballet for which Mr. Ashton is using the whole of the original musical score. Decor and costumes are by Robin and Christopher Ironside who designed the scenery for the opera *Rosenkavalier*.

Picnic at Tintagel, the new ballet which he composed specially for the New York City Ballet will, says Mr. Ashton, be seen in this country only at the Edinburgh Festival. It is a whimsical little piece about the members of an Edwardian picnic at Tintagel who, when they have taken (with magician Merlin's help), some magic wine, are transported back into the middle ages and, after a spell there, return to their own day with relationships rather changed! The situation is similar to the Wagnerian one in the opera *Tristan and Isolde*. Music is by Arnold Bax and scenery and costumes by Cecil Beaton.

★ ★ ★

We hear the *Don Juan* is to come back in to the Sadler's Wells Ballet's repertoire in the autumn. The role of La Morte Amoureuse will be danced by Margot Fonteyn, Violetta Elvin and Pauline Clayden.

FORTHCOMING BALLET

FESTIVAL BALLET

July 31-Aug. 2 and Aug. 4	Swan Lake (Act I) Don Quixote (Grand Pas de Deux) Vision of Marguerite The Black Swan (Grand Pas de Deux) Prince Igor (with full Choir and Orchestra)
Aug. 5-9	The Nutcracker (full version) Le Beau Danube
Aug. 11-14	Scheherazade The Pas De Quatre Le Spectre De La Rose Symphonic Impressions
Aug. 15 and 16	Giselle Harlequinade (Pas de de Deux) Fiesta Espagnole
Aug. 18 and 19	The Nutcracker (full version) Le Beau Danube
Aug. 20 and 21	Swan Lake (Act I) Don Quixote (Grand Pas de Deux) Vision of Marguerite The Black Swan (Grand Pas de Deux) Prince Igor (with full Choir and Orchestra

There will be matinees on Thursdays and Saturdays.

BALLET RAMBERT

Repertoire of Ballet Rambert during the period noted below will include: *Nutcracker Suite, Fireflies, Winter Night, Façade, Giselle* (Act I), *Simple Symphony, House of Cards, Gala Performance, Plaisance, The Lilac Garden, Bar aux Folies-Bergere, Death and the Maiden, Czerny-Ana, Les Sylphides* and *Soiree Musicale.*

One week commencing June 30
King's Theatre, Glasgow
One week commencing July 14
Wimbledon Theatre, London
Two weeks commencing July 21
Finsbury Park Open Air Theatre, London
Two weeks commencing August 11
Repertory Theatre, Colchester
One week commencing September 1
Civic Theatre, Chesterfield
One week commencing September 8
Guildhall, St. Ives

INTERNATIONAL BALLET

When its season in Italy is finished, the Company will return to this country and start its Autumn tour in mid-September until mid-December.

NEW YORK CITY BALLET

July 7 to August 21
Royal Opera House, Covent Garden.

July 7, 8 and 9 (mat. & evening)	Serenade The Cage* Firebird La Valse*
July 10, 11 and 12 (mat. & evening)	The Duel Le Lac des Cygnes (Act II) Lilac Garden The Pied Piper*
July 14, 15 and 16 (mat. & evening)	Caracole* La Gloire* A La Francaix* Bourree Fantasque
July 17, 18 and 19 (mat. & evening)	Card Game* Age of Anxiety Divertimento Symphony in C
July 21	Concerto Barocco The Prodigal Son Lilac Garden Cakewalk*
July 22	Concerto Barocco The Prodigal Son The Pied Piper Bourree Fantasque
July 23 (matinee)	Concerto Barocco The Prodigal Son A La Francaix Cakewalk
(evening)	Concerto Barocco The Prodigal Son Card Game Bourree Fantasque
July 24 and 25	Four Temperaments Le Lac des Cygnes The Cage Bourree Fantasque
July 26 (mat. & evening)	Four Temperaments Firebird Lilac Garden The Pied Piper
July 28 and 29	Mother Goose Suite Concerto Barocco Orpheus Symphony in C.
July 30 (mat. & evening)	Serenade The Duel Orpheus The Pied Piper
July 31 & Aug. 1	Card Game Concerto Barocco Age of Anxiety La Valse
August 2 (matinee)	Mother Goose Suite Le Lac des Cygnes A La Francaix Cakewalk
(evening)	Serenade The Prodigal Son The Cage Cakewalk
August 4 and 5	Symphonie Concertante La Gloire Firebird The Pied Piper
August 6 (matinee)	Card Game Concerto Barocco The Prodigal Son Bourree Fantasque
(evening)	Le Lac des Cygnes Four Temperaments A La Francaix La Valse
August 7 and 8	Le Lac des Cygnes Four Temperaments A La Francaix Bourree Fantasque

*First performance in England.

Outstanding Productions at the DANISH BALLET FESTIVAL

A white raincoated cyclist passes the Royal Theatre, Copenhagen, home of the Royal Danish Ballet.

FAR less publicity was given to the ballet festival in Copenhagen this year than last, no doubt for reasons of internal policy, but audience response was so enthusiastic, that next year it is planned to extend the festival over two weeks. During the rest of the year the Royal Danish Ballet shares the Royal Theatre with opera and drama. Negotiations are also in hand to bring the company to London in 1953.

London's reaction to the Danish company is difficult to prophecy. The company is well disciplined, and the standard of dancing is uniformly and fantastically high. The level of production is beyond anything we have experienced elsewhere in Europe and whether this standard could be maintained without bringing the entire stage staff from Copenhagen is doubtful. The repertoire includes such classics as *Giselle* and *Coppélia,* the "modern classics," *Petrouchka* and *Les Sylphides* (called by the original title of *Chopiniana*) and the newest classic of all, *Variationer* — John Taras's *Designs with Strings.*

Among the novelties is *Les Caprices du Cupidon,* a ballet by Galeotti, the Italian dancer who settled in Copenhagen after appearing all over Europe. First performed in 1786, this is the oldest ballet in any current repertoire. There are also three ballets by Auguste Bournonville. *Napoli* was composed in 1842, after the choreographer's tour of Italy ; *Kermessen i Brügge* was inspired by the Flemish genre paintings which Bournonville had seen in the various European art galleries he had visited on his travels. His version of *La Sylphide* is based, he tells us, on the well-known libretto of Nourrit and Taglioni. A century ago there was no shame attached to using a good scenario, however often it had been used before, providing that some inventiveness was shown in the choreography ; almost the reverse of present-day practice.

The company also performs ballets by contemporary Danish choreographers; Lander, Bartholin and Ralov, for example; and the repertoire includes two ballets which seem now to be becoming makeweights in almost every company: *Le Beau Danube* and *Graduation Ball.*

Despite all these assets, we must face the fact that the company boasts no star names to draw a London audiencte. And no dancers we can think of would be able to appear as guest artistes with this very distinguished company. We must hope that English balletomanes will be sensible enough, if they are given the opportunity, to see this company for what it can offer and teach us.

Even such a derivative ballet as *Dream Pictures,* based on Lumbye's perfect music, with choreography by Emilie Walbom, first produced in 1915, is well worth seeing. Hans Christian, day-dreaming in the woods, dances with his Amelie. Then follow a Crinoline Polka-Mazurka, Harlequin and Columbine, La Sylphide, and so on. As Hans Christian awakes from his day-dream his Amelie comes into the woods, and they go off together. Much of the choreography reminds one of Fokine's *Carnaval ;* but there is still a great deal of originality.

We remember especially *Old and Young,* a sequence possible only in a company based on the traditional school, where a dancer becomes a mime only when too old to dance, not when he or she is too thin, fat, young or technically incompetent to fill the normal rôles. The three couples represented different types of aged persons, the rheumaticky, the straight-laced, the sour, who all performed their ballroom dance in characteristic manner. The youngsters then came on, succeeded in shocking their elders, and ended by forcibly changing partners and literally dancing them off their feet. One was reminded of the Philistines in *Carnaval,* on which episode it was doubtlessly based, who are now played by young students who neither understand nor justify their function in the ballet.

This mimetic ability also enables the company to give a wholly convincing performance of *Petrouchka.* The three puppets always remain puppets, albeit with certain too-human characteristics. The Moor is made of velvet and silks, rag-stuffed ; thus firm, but soft to the touch. The ballerina is a wooden jointed doll, and never once forgot this, not even in her pas de deux with the Moor. Petrouchka, however, was sawdust stuffed. We never had any doubts about this, and our supposition was confirmed when the Charlatan pulled out handfuls of stuffing to prove to the crowd that he was not real. Incidentally, why do other companies not have a life-size puppet ? It is so much more effective !

The greatest praise one can give these dancers, Svend Erik Jensen, Margrethe Schanne and Börge Ralov, is to say that they presented the ballet as one had always imagined it. Niels Björn Larsen, the Charlatan, brought the puppets to life with his eerie pipe-playing, or so it seemed. But their style of dancing did not change when they left the booth and came out into the Square. Every member of the crowd contributed more than a little to the unfolding of the drama ; and we will always wonder what happened to the policeman who reported Petrouchka's death to his superior officer. The latter's look promised trouble to come !

Not having seen the original production we hesitate to overpraise this one by the Danes, but at last we realise why poor Puthyk shot all the dancers who tried to portray Petrouchka ! We could now do likewise !

One secret of the careful preservation of these old ballets lies in the Dane's natural respect for persons and things. Mr. Ralov told me that often when he is working on a rôle he asks himself whether he is interpreting or inventing—and then finds that in order to be honest he must discard. So it is that we still have a vital and fresh *Napoli,* although it is so old. The story is simple. Teresina is drowned

...le out in a boat with her fisherman ..., Gennaro. She is turned into a d...d before our very eyes in the Blue ...to at Capri. (How much more ...ncing and effective are these old-...ioned methods of costume-changing ...means of whisking wires than the ...ern crowding round and opportune ...s-in-waiting!) She is restored to ... lover by the aid of a holy medallion. ...s doubtful whether in any other ...et company so virile a figure as Poul ...sel could be found to depict Golfo, ... spirit of the Grotto. He looked ... a circus strong-man, yet there was ... doubt of his dancing ability when ... in other ballets.

...alov again proved his powers as ...e and dancer as Gennaro. Kirsten ...v was Teresina, and the great ...e, Gerda Karstens, was her mother. ...the last act, with its interpolated pas ...six arranged by Bournonville's still-...ng pupil, Hans Beck, we saw bril-...t dancing by Kirsten Ralov, Mona ...gsaa, Margrethe Schanne, Inge Sand, ...ve Leach, Kate Melchert, Elin Bauer, ...i Thorberg, Inger Mosfeldt, Ruth ...derson, and Ralov, Jensen, Schaufuss, ...uhn, Stanley Williams, Fredbjörn ...rnsson, Kjeld Noack and Ole Suhr. ...The types Bournonville depicted were ...lians—the macaroni and lemonade ...lers, the monk, the fishermen, the ...eet urchins. Because he was faithful ... the originals, and over the years the ...nes have been faithful to him, one ...nes away with memories of the "fiery ...nes." What greater compliment ...uld we give them, knowing Italy—and ...ples—so well ?

TERPSICHORE

(Photo: H. J. Mydtskov)

Kirstan and Börge Ralov in "Napoli." Despite their appearance, their costumes are not modern but are based on original designs—even the shorts !

★ ★

(Photo: H. J. Mydtskov)

This version of "Les Sylphides" is of especial interest. In Copenhagen the ballet is known as "Chopiniana" and was produced by Fokine himself in 1925. And there are 18 sylphs, not 16 as in other productions.

(*Photo: Roger Wood*)

This striking photograph of April Olrich of the Sadler's Wells Ballet shows her as the witch-girl Doll in "A Mirror for Witches," a role she is now dancing.

(*Photo: Rimis*)

Daphne Dale of the Festival Ballet will be one of the leading soloists when the Company opens at the Festival Hall at the end of July.

★ PICTUR

(*Photo: Walter E. Owen*)

Frank Hobi and Patricia Wilde of the New York City Ballet in "Cakewalk," a ballet which the Company will present for the first time in England on July 21 in their Covent Garden season.

(*Photo: Gordon Anthony*)

Ballet Rambert's Noreen Sopwith as Odette in "Le Lac des Cygnes." This young artiste is at present touring with the company.

(Photo: Houston Rogers)

scene from the Festival Ballet's production "Petrouchka" with Nathalie Leslie, John in and Oleg Briansky in the leading roles. roduction conditions permit, it is hoped to ent this ballet during the Company's Festival season.

PAGE ★

(Photo: Gordon Anthony)

In this unusual pose from "Simple Symphony," ne of the ballets being presented in the ompany's current tour, Cecil Bates of Ballet ambert demonstrates his grace and virtuosity.

(Photo: J. Willemin)

Paulette Dynalix, première danseuse of the Paris Opéra Ballet, has a range which extends from the Queen of the Wilis in "Giselle" to Frantz in "Coppelia." (At the Opéra the original travesty version is performed.) Her clean technique is always subordinated to the rôle she is portraying, as one would expect from a pupil of Zambelli, so that in "Suite de Danses de Chopin" one is impressed by her classicism; in "Lucifer" by her sincere acting; and in "Le Chevalier et La Damoiselle," Lifar's ballet with jewel-like decors by Cassandre, in which André Michel draws her here, by her great sense of style. G.L.

(*Photo: Dudley Harris*)

MEET DOMINI

THE VIEWERS

SHE is an auburn-headed Leeds girl of Irish parents: she has a twinkling sense of humour and a down-to-earth outlook on life: she loves dressmaking and makes all her own tutus: she is the first resident Television ballerina: she is Domini Callaghan.

In our dramatic front cover photograph, in which she portrays Odile in *Le Lac des Cygnes,* Dominica Eileen Imelda Callaghan (for that is her full name!) gives the impression—most convincingly—of being both mysterious and wicked. In real life, her main charm is her straight-forward honesty and her sensible approach to her profession, plus the quality I like most in her—her sincere admiration for and unstinting, unenvious pride in other leading ballet dancers.

Like our two previous "profiles," Domini Callaghan is an only child. Her parents originally came from Ireland but Domini was born and educated in Leeds where they lived until they recently moved to Boston Spa, just outside York. Other dancers in the family? "Dear me, no," said Domini "all my relations are either farmers or builders

(*Photo: Dudley Harris*)

(above) The joyous youth of the peasant girl in the name-part of the first act of "Giselle" is demonstrated here by Domini Callaghan, who was a great success when she danced the role in "Ballet for Beginners."

★

(left) With a change of mood, Domini portrays Odile, the wicked magician's daughter, in "Le Lac des Cygnes."

★

(right) Domini poses in practice dress for the almost life-size picture which Henry Carr, the artist, painted of her and Michel de Lutry. Mr. Carr gave a series of talks on television produced by Philip Bate and, while doing so, became so interested in ballet that he invited the two dancers to be the subjects for his first ballet painting. The picture was rejected by the Royal Academy but later was awarded the de Laszlo silver medal as the most distinguished work in the Royal Society of British Artists Exhibition.

(*Photo: Associated Press*)

CALLAGHAN BALLERINA

by ELKA ALVAREZ

nd they were all very surprised—and me shocked!—when I took up danc-ng."

She was educated in the Notre Dame convent in Leeds and became a dancer almost by mistake when the school's gym mistress fell ill and an outside dancing teacher was called in to give gym. exercises and Greek dancing lessons. The teacher's name was Gwyneth Lloyd and at that time she ran the Torch School of Dancing in Leeds. She immediately saw that Domini would make a dancer and spent a good deal of time giving her extra lessons and generally coaching her. When Miss Lloyd decided to emigrate to Canada, but before going wrote to Miss Ninette de Valois (or "Madam," as she is known in the ballet world) about her young pupil, took Domini up to London to attend one of Madam's classes so that the latter could form an opinion of her capabilities and settled before she left England that Domini should start as a pupil at the Sadler's Wells School as soon as she had completed her education at the Convent in a few months time.

"I feel I owe a great deal to Miss Lloyd's interest in me" Domini 'explained "and am very glad to hear how well she, herself, has done in Canada. She started a dancing school in Winnipeg in 1939, which has now become the Winnipeg Ballet Company and is state-aided, and it was her company which gave the Command Performance to Her Majesty the Queen when she visited Canada as Princess Elizabeth last year."

When Domini Callaghan joined the Sadler's Wells School, it was very small indeed. Training under Ursula Moreton, she took and passed her Elementary, Intermediate and Advanced Royal Academy of Dancing examinations in just over a term and a half! While she was still training, she and Pauline Clayden were allowed to dance occasionally in Anthony Tudor's London Ballet (under Peggy Van Praagh, now ballet mistress of Sadler's Wells Theatre Ballet,) and eventually both girls went on tour with them. Domini had been awarded a paid scholarship to the School by Madam after only a little time there. After her tour with the London Ballet, she became a member of the Sadler's Wells Opera Ballet and also supplemented the first company.

The war was now on and since the company had temporarily no engagements, Miss de Valois allowed her to join the Carl Rosa Ballet (affiliated to the opera company of that name) run by Ailne Phillips, and it was here she first met Felicity Gray, the company's choreographer, with whom in the future she was to be so closely associated in television's "Ballet for Beginners."

"I stayed a few months with them" Domini told me, "but luck was against us—everywhere we went was bombed! We started at the People's Palace in Mile End Road and had to beat a hasty retreat because it had a time bomb on it! Newcastle was cancelled because there were bombs in the theatre. At Glasgow and Birmingham there were only matinees, because bombing stopped the evening shows. We then opened at the King's Theatre, Edinburgh for one week but by this time the company's funds had run out and we had to disband. However, we were all engaged to perform the ballet in the King's Theatre pantomime and when this finished I was retained for another year to dance in the ballets in the revues there."

But home was still the Sadler's Wells to Domini and she wrote to Madam who took her back into the company for its first season at the New Theatre, London. All seemed to be going smoothly for her at last, when she was called up—into the A.T.S. By pure coincidence, the day after she received her papers she had a telephone call from Miss Mona Inglesby inviting her to join the International Ballet the following day, which, of course, reserved from her call-up. This she did, and stayed with the company for five years, touring extensively and dancing leading roles all the time.

It was here that she met her future fiance and partner, Michel de Lutry. After the war, Mona Inglesby visited Paris looking for new dancers for her company and she brought Michel back with her. He is a Swiss from Lausanne, who trained in Paris and was born in England! They knew each other for 3½ years before becoming engaged a year ago. "We are now flat-hunting" Domini says "and as soon as we find somewhere in London to live, we shall get married."

Domini and Michel left the International Ballet to join the Metropolitan Ballet and enjoyed every moment of their time with this company. But, alas, it collapsed after only nine months, during which Domini recalls that Massine and other famous dancers joined it as guest artists. She herself was partnered by Massine in *Beau Danube*. Here, too, she met Svetlana Beriosova who has remained her friend ever since.

But Domini's luck had still not turned the corner and it says a lot for her sense of humour that she did not become bitter as disaster followed disaster. She and her fiance joined John Regan's Three Arts Ballet and stayed with it for seven weeks only—after which lack of finance caused the company to close down.

At this time she was approached by the B.B.C. and to her great delight was put under contract for six months as television's first resident ballerina. This was in October, 1950, and she became officially the principal dancer of the Television Ballet Group. "Ballet for Beginners" had started in the summer of that year and Domini had actually danced in the first programme (which was a great success) while she was with the Metropolitan Ballet. And she and Michel, who is ballet master of the programmes, have stayed with them ever since and hopes to continue with television in the future, since both are fascinated by the scope and possibilities of television for ballet.

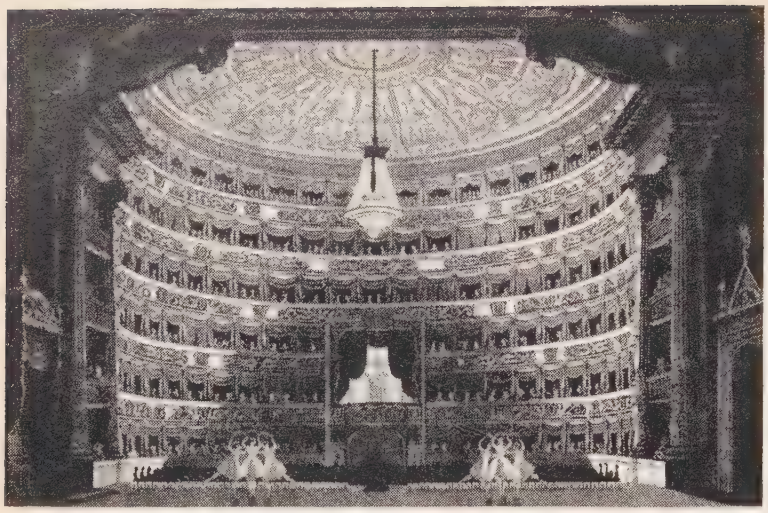
Domini loves the life and atmosphere of the television stage. And particularly loves the people with whom she works—especially Felicity Grey and Philip Bate, producer of "Ballet for Beginners." There is, she says, a wonderful feeling of team spirit and co-operation in television ballet. "I am always nervous on the stage, but the television stage breeds a kind of nerves all its own. You see, between your exits and entrances, when you are televising, you have to tiptoe about, must move as little as possible and must not breath a word! But strangely enough, it has its own special kind of excitement as a result, which you do not feel on any other kind of stage."

Although she is completely happy in her television job, Domini likes to get back to stage dancing occasionally. And this is one reason why she is especially grateful to Madame Rambert who often offers her temporary roles in the Ballet Rambert's productions. And when last spring Margaret Hill had to leave the Rambert Company unexpectedly owing to illness, Domini took over her roles at a moment's notice and for four weeks danced all the leading classical parts including *Giselle*, Sugar Plum Fairy in *Casse Noisette*, Odette in *Le Lac des Cygnes* and also Tango in *Façade*. Often,

(*Continued on next page*)

La Scala Milan

GLADYS LASKY sketches the history of the home of so much great ballet, from its opening in 1778 to the present day



(Photo by permission of the Museo Teatrale alla Scala)

THEN . . . The interior of La Scala, Milan, in the 1830's.

LIKE so many other theatres, the Teatro alla Scala in Milan owes its origin to fire and has itself been destroyed by fire in recent years.

In 1776 the Teatro Ducale was burnt out. The Empress of Austria and Duchess of Milan, Maria Teresa, gave permission for the fourteenth-century church of Santa Maria alla Scala to be demolished, and the site used for the building of a new theatre. Giuseppe Piermarini was appointed architect, and the Teatro alla Scala in Milan was first opened to the public on August 3, 1778. In 1779 Piermarini built Milan's other Imperial and Royal Theatre, La Canobbiana.

Today the theatre remains very much as it was in the eighteenth century. It still has the calm neo-classical façade with the projecting entrance and terrace above, the impressive proscenium arch and the tiers of boxes. But in 1891 the top tier was converted into a "gallery," and numbered stalls replaced the standing-room of the ground floor. The individual box-owners had been allowed to decorate the interior of the boxes according to personal taste. But the only sign of ownership on the exterior was a family crest or initials. This concession was withdrawn in 1798 by the leaders of the new political ideology.

Originally, the papier mâché reliefs were brightly gilded, and the vaulted ceiling was coloured. But fumes from gas lamps caused such discolouration that in 1879 grisaille was adopted for the ceiling, and is still in use. The clusters of lamps suspended from the fronts of the boxes are still the white globes associated with gas lighting, though of course electricity is used nowadays.

The present colour scheme of crimson and gold was probably adopted in 1838, when the theatre was redecorated on the occasion of the coronation of Ferdinand I. Since Sanquirico had been the designer at La Scala from 1806-1832, and was responsible for all the coronation designs, from costumes for the grooms to the interior of the Cathedral and the thrones, it would be safe to assume that he was partly responsible, at least, for the change from blue to crimson of La Scala. One critic remarked on the brightness of the gilding, but presumed that it would not long remain so ! Perhaps the only virtue possessed by the present colour over its predecessor is the ability with which flowers may be matched with it ; and on gala nights the ledge of every box bears a bouquet, and their fronts are festooned with garlands.

La Scala has always been up-to-

THE VIEWERS' BALLERINA contd. too, she dances voluntarily (as do all the dancers) in the Sunday night Ballet Workshop programmes at the Mercury Theatre in Notting Hill Gate, London. One of the roles she has created there is in Walter Gore's *Hoops*.

Hobbies? "Apart from flat-hunting" said Domini with a smile "I have one or two unusual ones. Firstly, I love horse-riding, which a dancer should never do, but, probably because of my Irish blood, I am really keen on it but have to reserve it for my rare holidays. Then I love dress-making and make all my own clothes and tutus, including those I wear on television. Reading and music both absorb me and, lastly, I collect blown glass animals and friends have given me one for almost every one of my first nights."

Living now in Chelsea where she shares a flat with two other dancers, Domini studies with Audrey de Vos in her studio at Notting Hill Gate. Before every new role she undertakes, she discusses it thoroughly with Miss de Vos and takes her advice on its creation.

She says that her method of creating an entirely new role depends on the type of choreographer for whom she is working. If he knows exactly what he wants in a part down to the last step, as so many do, and will not have the dancer herself make the slightest alteration, Domini finds it much more difficult to submerge herself in the role than if he tells her the outline of the part and leaves her to create it herself. "In either case," she says, "I first learn the steps and then go and lock myself in a room with a mirror for an hour or

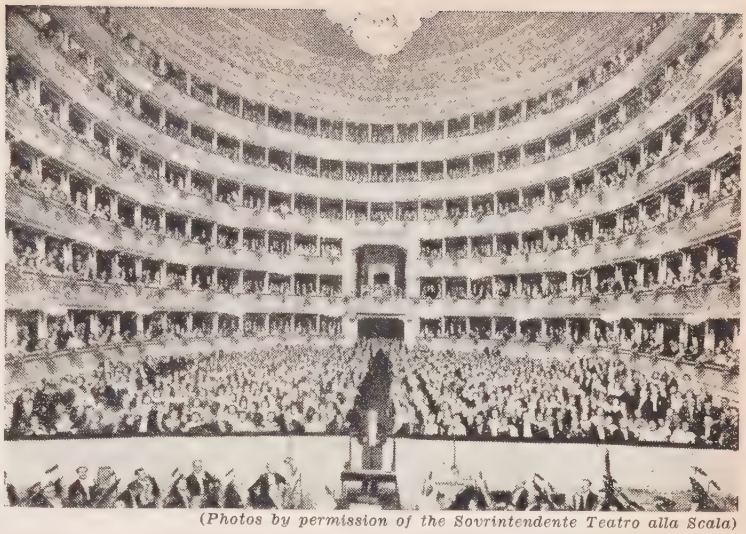
date in its adoption of new inventions. Its present-day scenic effects must be without rival.

Until the end of the first world war La Scala had been in private hands ; but in 1921 the "Ente Autonimo" (autonomous corporation) was established, the Society of Box Owners co-operating with the Town Council, with Maestro Toscanini as its artistic director. In 1928 the boxes became the property of the Town Council. Under the Fascist régime the theatre was directed from Rome, but is now slowly regaining its independence.

In August, 1943, La Scala was hit by high-explosive and incendiary bombs. Only the metal fire-curtain saved the stage from destruction. Even the great chandelier, designed in 1823 by Sanquirico, was destroyed, as the suburban warehouse where it had been stored with the contents of the wardrobe, was hit by bombs the same night.

Milan was liberated in April, 1945, and the reconstruction of La Scala was one of the first tasks undertaken by the City. By May 11, 1946, it had been rebuilt—even to a replica of the chandelier—and Toscanini came from New York to conduct the inaugural concert.

The imposing fascia of La Scala, Milan, today.



(Photos by permission of the Sovrintendente Teatro alla Scala)

NOW . . . Victor de Sabata conducts at a recent gala performance in La Scala.

The architect in charge of rebuilding, Luigi Secchi, took advantage of circumstances to improve the theatre where possible. He incorporated a small revolving stage ; and the dressing-rooms, rehearsal rooms and the managerial offices were all newly designed. A new building is in course of construction behind the theatre which will comprise the ballet school, school rooms (a normal education is given to all ballet pupils) rehearsal rooms, the school for singers founded in 1946 and a small experimental theatre.

The ballet school was founded in 1812, and reached its heights in 1837-1851, under the directorship of Carlo and Annunziata Blasis. Once again, in the 1890's, under Cesare Coppini's careful direction, it produced dancers of international status: Legnani, of fouetté fame ; Brianza, the first Princess Aurora ; and Zambelli, who still teaches at the Paris Opéra School. Cecchetti spent his last years at La Scala, and after his death his work was continued by Cia Fornaroli, his pupil and a great ballerina.

La Scala also houses a theatrical museum, which is open daily, including Sunday. It is a gem of neo-classicism, with a miniature marble horse-shoe staircase leading from the downstairs rooms, with the antique, renaissance and *Commedia del Arte* exhibits, to the upstairs rooms where are the musical instruments, prints, books, letters and personal souvenirs. From the museum's entrance hall there is admission to the theatre itself, which is seen from a box. (Boxes are normally inaccessible to the tourist, being on subscription. Only the gallery and stalls are on general sale.) During the long intervals at performances, admission to the Museum may be gained from the Ridotto, the white and gold mirrored salon, where one may walk, sit on elegant chairs, or have a drink. Or one may go out onto the terrace, and mix with international society above the whirring trolley-buses of Milan.

---

two and play the music, if possible on the gramophone, over and over again before I start dancing. When I have put music, steps and actions together, I go back to the choreographer and hope that I have 'got' what he wanted."

With an existing role, re-creation is much more difficult for her, especially with the classics. "When I first started, I was frightened and awed by the imposing list of names of great ballerinas who had previously danced the roles. But I soon found that the only way was to forget them completely and tackle it like a new role and re-create it."

Her opinion of the most difficult ballet role? There are so many that are very difficult. I think *Les Sylphides* as a whole is one of the most exacting and difficult ballets, since it demands the strongest possible technique and control and yet must be presented with the utmost simplicity and effortlessness. And Odette/Odile in *Le Lac des Cygnes* demands a tremendous amount of strength."

Her ambition? With Michel de Lutry, she would in the future like to run a voluntary ballet company, in the same way that David and Angela Ellis run Ballet Workshop, to present young dancers, choreographers, scenic artists and designers.

Just as I was leaving her, I said "I suppose your mother and father come down to London often to see you dance?

"They used to when I was first dancing" she replied with her gamin grin, "but now all they have to do is to sit in their drawing room, turn on the television set they have recently bought —and there I am in the room with them!"

Village Dancing Class

by ROTHBART

WHEN I was a child I was not really supposed to learn dancing at all, on account of a not-too-far-distant ancestress who went to Mrs. Wordsworth's famous school to learn deportment and ended up ON THE STAGE and had to be "whispered about" for ever after ; but when, at the usual tender age, I was dispatched to the local snob school, it was found that a certain prestige attended the taking of "extras." And one of these was known to staff and pupils alike as "Going to Dancing."

Practice dress was, of course, out; but it was *de rigeur* to wear one's second best party frock, while the solitary boy was dressed in a Fauntleroyish suit of parma-violet and lace!

The class was conducted by a Junoesque female who believed that to him that hath shall be given. The grand march (usually Blake's) with which the class commenced was designed to bring veterans of twelve to the front line and tots of five well to the back. Everyone followed the girl in front ; but presumably, after several years of accumulating faults by this method one achieved the grandeur of the front rank and could be told a thing or two on one's own account.

The presence of mothers was, of course, encouraged and they sat and watched, miaou-ing about their daughters' accomplishments as adeptly as any gathering of professional ballet-mamas. The joint headmistresses of the school (two dear friends) took turns at gracing the proceedings with their presence, presumably to put things on a dignified footing and to make sure we did not learn anything we shouldn't.

What we actually learned in this class mercifully eludes me now, except for a dim recollection of some spikey and affected *port-de-bras*—the more "preciously" we performed it the greater the praise—and *grand battements en avant* with *temps levé*, in which the sole aim was to kick higher than the next girl. You could "duck" if you wished, but it was considered more accomplished to lean well back from the hips!

When, a little later, we moved even deeper into the country, I was sent to an even smaller school run by three sisters. The youngest sister was a frustrated dancer, thwarted alike by her mother's imposed will and all-too-inheritable contours. Unable to go on the stage, she "took dancing" as a substitute ; not swallowing it whole as the phrase suggests, but teaching it, or, more accurately, being present while it happened and doing nothing to prevent it.

The ballerina of this class was an otherwise undistinguished child of about seven, who had come from a large town school where she learned "toe dancing". At each lesson she presented herself, enormous blocked shoes in hand, to our teacher, who wrapped her feet in cotton-wool, bandaged them firmly, and inserted them into "the shoes". No fear of that child "dancing on her blocks". She was separated from them by a good half-inch all round!

Her sole dance, considered suitable for all occasions, consisted of a rather patternless *pas-de-bourée-courru*, varied by an occasional *arabesque-á-terre* (and *á-wobble*) when her toes became tired. Her only arm position was *seconde*, with handkerchief firmly clutched; but at all public performances, no matter what the play or the occasion, our little ballerina carried a wand with a silver-paper star and wore a *tutu* trimmed with tinsel—and, of course, those huge, pink satin shoes.

Her fame, locally, was colossal. She danced *right on the tips of her toes* ! ! !

BEWARE OF BALLET INJURIES

VERY little takes place on the sports field involving as many varied and controlled body movements as intense as the stresses of a first-class ballet performance. The dancer is an athlete and the major *and* minor injuries sustained whilst dancing are athletic injuries and should be treated as such. This involves the use of specialised methods by experienced medical personnel, the sole object of which is to return the injured person to full activity without delay, thus ensuring little loss of "form" and reduction in muscle tone and volume gained by many hours of patient and arduous training.

The lower extremities of the ballet dancer are as important as the fingers of the violinist. They are subjected to oft-repeated strains, the lesser injury frequently becoming a major condition unless correctly treated initially. Most injuries in a fit person will eventually clear up with little medical aid, but in

Following in sister's footsteps

21-year-old Mary Munro, principal dancer of the Ballet Rambert, has a high standard to keep up for the rest of her family ! For sister Lydia, aged 13, and brother Richard, aged 7, are as keen on ballet as she is and both are determined to take it up as their careers.

Both attend classes almost every week-night at Miss Pinchard's School of dancing in Brixton, London, and Lydia has just passed her Grade 4 R.A.D. examination with honours. But Richard who, his big sister assures us, looks just like a miniature Walter Gore, is not content with "just being a dancer" —he is determined to be a choreographer as well ! At seven, he already entertains his family performing ballets of his own making and turns a worshipful eye on brother-in-law Cecil Bates, Mary's husband, one of the leading male dancers in the Rambert Company.

by Donald Featherstone
M.C.S.P.

...h a fashion as to cause repeated ...able and recurrent strains frequently ...ing throughout a career. The ...iod of disability is entirely propor...nate to the speed of inception of the ...rect treatment by experienced physio...rapists, etc. Neglect causes perman... weakness, an example being the case ... a "pulled" muscle, when the break ... the fibres is repaired by hard, fibrous ...r tissue adhering to the surrounding ...althy muscle and causing acute pain ...h time the muscle is stretched. ...lequate physiotherapy treatment, such ... heat and massage, causes the scar ... sue to be replaced by healthy, elastic ...uscle tissue as it forms, thus leaving ... residual weaknesses.

Very important is the need for ...achers and those in supervisory capaci...s to be given a better grounding in ...e medical problems which may face ...lem, thus enabling them to make possible ...itable prompt medical treatment, and for ...em to work in an atmosphere of har...ony and understanding with those ...embers of the medical profession who ...e interested in this type of work.

Obviously, prevention is better than ...ure ; a dancer with a predisposition to ... certain type of injury should be given ...he necessary exercises to develop those ...uscles, enabling them to resist injury ...nder stress. Injury prevention largely ...epends upon one's standard of phy...ical fitness, which in turn depends ...pon training. Only by training will ...he muscles attain "tone" and strength ...o that joint strains do not fall upon ...nelastic ligaments but upon the mus...cles supporting the joint. Control of these muscles means that the joints are adequately protected from the strains and twists of normal or extraordinary weight-bearing.

The dancer is subject to specific foot, ankle and leg injuries during her training, practice, and actual performance. Amongst these injuries are muscle strains or "pulls," ligament strains, and even minor or major fractures. During taps the small muscles and bones of the soles of the feet suffer much harm and the same area also takes a pounding during the execution of aerials; for that reason insoles of soft sponge rubber are helpful. During acrobatics almost anything can happen, the splits is a stunt requiring complete abduction of the legs, sometimes causing rupture of the adductor muscles, strapping the legs together being the best emergency measure. Strain, or complete rupture, of the hamstring muscles at the back of the thighs, occurs at their tendons and is most often due to sudden muscular activity before the tissues have been warmed-up.

Every well trained dancer knows that he or she must get to the theatre or studio fifteen minutes early in order to "warm up"—a very important process implying more than the name indicates. It increases the local circulation and loosens up muscles and tendons thus enabling them to withstand sudden strain and shock. The majority of muscle injuries in the athlete are caused by sudden activity of "cold" muscles. They can also occur following any sudden muscular effort by an unbalanced, unco-ordinated movement such as a tear in the calf muscles. A sudden intense pain, causing the sufferer to think that she or he has been shot, is the first sign of the injury.

DANCERS IN TRAINING — No. 1. Kathryn Beetham

14 - year - old Kathryn Beetham, seen here dancing the black swan pas de deux from "Le Lac des Cygnes," is a pupil of the Legat School. Her dancing recently created a great impression when she visited Paris and Brussels with other students and teachers of the school and took part in performances and in demonstrations during lectures on the school's methods and techniques.

From Abroad

U.S.A. DANCE NOTATION

The Connecticut College School of the Dance, opening at New London for its fifth season on July 14, will offer a choreographers' course to advanced students of dance it was announced in a recent bulletin of the school. Under the able direction of Doris Humphrey and Louis Horst, members of the dance school faculty, the course will be open to those students who can pass an audition demonstrating their qualifications in advanced composition.

Dance Notation will again be included in the curriculum of the School and Miss Els Grelinger, teacher at the New York City High School of the Performing Arts, a member of the Dance Notation Bureau, and an official notator for the New York City Ballet Company, will be instructor of the course.

★ ★ ★

The recent establishment of a dance department in America's Juilliard School of Music has been rightly hailed as a step forward in the field of dance education. Here dance students with a desire for a college degree have also the advantage of dance education at a professional level. The aim is to train performers but, whether they become dancers, teachers or choreographers, their training is the more complete due to the inclusion of dance notation in the curriculum. As a result each dancer who has trained there will be of more value to the field of dance. While notation has been taught in other colleges, this is the first instance where it is a required course for which college credits are given.

GERMAN CONGRESS

A second post-war Dance Congress is to be held in the town of Recklinghausen from July 12-15 as part of the Ruhr Festival. Kurt Jooss has been invited to participate with a new ballet provisionally entitled *Weg im Nebel* (*The Path in the Mist*). There are to be demonstrations in dance technique and discussions concerning dance problems. A galaxy of Germany's leading ballet figures will be present including Rudolf Laban and Mary Wigman, founders of the modern German Expressionist Dance Movement ; Harald Kreutzberg, pupil of the latter ; and Dore Hoyer, Alexander von Swaine and Lisa Czobel among others.

★ ★ ★

Among the groups which have just visited Germany from outside, the two of chief interest are the Spanish National Ballet and the Royal Danish Ballet. The Spanish group is made up of 125 non-professional singers and folk-dancers.

S.G.J.

Does Ballet fit into Opera?

(*Photos: Angus McBean*)

(left) This gay and delightful ball scene from "Eugene Onegin" shows members of the Sadler's Wells Theatre Ballet leading the stately dance. (right) In complete contrast, artists of the same company dance in the weird "Ballet for Walpurgis Night" from "Faust."

THREE operas with ballet — *The Bartered Bride, Faust* and *Eugene Onegin*—are at the moment included in the Sadler's Wells Opera's repertoire and two — *Idomeneo* and *Macbeth*—are being presented during the Glyndebourne Opera Season. It is no new controversy whether ballet fits happily into full-length opera — opinions have differed on the subject for many years, but recently the fact that ballet in opera has become 'fashionable' once more has started the argument all over again.

I have recently been to see the three Sadler's Wells productions where all the ballets are danced by members of the Sadler's Wells Theatre Ballet, and my feelings on the subject are very mixed.

The lightest of the three was, of course, *The Bartered Bride* and here obviously ballet should—and did—fit in quite comfortably though it was not strictly necessary to the production. The dances consisted of a Slav dance in the first act and a very well-danced and presented circus burlesque in the third.

As is usual with opera, all the dancing was in the nature of divertisement —although the circus is very much part of the opera's story—and in the third act it worked admirably. In the first, I had the distinct impression that it was impossible for the dancers to put any real life into the fiery folk dance because of the many members of the opera chorus who were clustered around the stage impeding their progress!

And then *Faust*. The main ballet in this opera is the eerie *Ballet for Walpurgis Night* which comes in the last act. It is complete in itself and only one singer, Marguerite, is on the stage during the dancing. The ballet is meant to suggest witchcraft, damnation, misery and despair and it certainly does its best with witches, wraiths and warlocks in profusion, and macabre lighting, costumes and scenic effects, but for me it entirely spoilt an otherwise moving production. I think that possibly its juxtaposition was as much at fault as anything else. Coming as it did just before the climax of the opera

Members of the Sadler's Wells Theatre Ballet in the travelling circus performance in the third act of "The Bartered Bride."

when Marguerite is in prison, it turned the performance into bathos instead of carrying the watcher into a crescendo of emotion as the final melodramatic moments of the opera came.

Lastly, there was *Eugene Onegin*. It is many years since Tschaikovsky's delightful opera has been produced in full in this country and while it is not my place or my province to review its operatic merits here, as an 'ordinary bloke' who likes her opera tuneful, colourful and vigorous, I would strongly advise anyone with similar views to see the Sadler's Wells production. For here is something with which both opera and ballet lovers should be satisfied. The dances—they are the formal ballroom dances of the early 19th Century—are delightfully blended with the story and the dancers blend equally well with the singers, some of whom actually dance with the dancers and do it so well that only the keenest and most 'balletic' eye could tell the difference! The success here is certainly due to John Cranko's clever choreography.

Three operas with ballet. Each so entirely different that it is impossible to compare them. And I think this is the answer. In some cases dancing—but not always pure ballet—enhances the value of the opera a hundredfold. As in *Eugene Onegin*. In others it detracts. *Faust* for example. In some, it does neither one thing nor the other. *The Bartered Bride* is such a one.

What do readers think? Let's hear your views on this controversial subject.

PAMELA FLETCHER

Ballet in Italy

The Marquis de Cuevas Company gave some remarkable performances at the San Carlo Theatre, Naples at the beginning of May. It has been engaged to perform at La Scala, Milan, in September.

★ ★ ★

During the Maggio Musicale, Florence, Rossini's opera *Armide* was performed with dances by Leonide Massine. Jeanine Charrat's Company were the dancers.

★ ★ ★

The New York City Ballet had great success at the Florence Festival. Curiously, Balanchine's more modern ballets received the greatest applause. His mounting of *Ballet Imperial* at La Scala has infused new life into its corps de ballet.

F.R.

LLETS AT HOME

Records

LAC DES CYGNES, OPUS 20.
ed by the London Symphony Or-tra conducted by Anatole Fistoulari.
ca 12-inch Long Playing records T.2681/2.
SERMET HIGHLIGHTS (on two sides).
ed by L'Orchestre de la Suisse Ro-de conducted by Ernest Ansevmet.
ca 10-inch Long Playing record 3072.

Three new long playing records just ased will interest balletomanes, es-ially if you are long playing record s. The whole score of *Le Lac des gnes* is recorded as a concert arrange-nt on two of them—four sides in all. ese are, of course, not 'dancing' ords and in places I felt that even a concert arrangement the orchestra-n lacked the zest with which this ely music should throb. Neverthe-s, there are some very fine passages the recording and it should also prove ery valuable reference if you want the mplete score.

The other record gives four short ces—Prélude à l'après-midi d'un ne (Debussy), Circus Polka (Stravin-y), Alborada del gracioso (Ravel) and e march from *The Love of Three anges* (Prokofiev).

What delighted me most on this cord was Stravinsky's 'Circus Polka'—ry much reminiscent of his lighter moments in *Petrouchka*. Stravinsky actually wrote the piece in 1942 when commissioned by three famous American circus owners to write a polka for an elephants' turn in a circus ballet—with choreography by Georges Balanchine! If one can forget the elephants, what a fine short ballet it would make—especially for amateur clubs. You'll like all on this record.

★ Book

THE ART OF THE DANCE IN FRENCH LITERATURE by Deidre Priddin. (*A. & C. Black*, 20*s*.)

In the preface to this interesting and unusual book, which traces the relationship of the dance to French literature from Théophile Gautier to Paul Valéry, Cyril Beaumont says "So far as I am aware this is the first time an attempt has been made to relate French literature to the dance, but what is more important, it is the first attempt, on so exhaustive a scale to bring together in easily accessible form what representative distinguished French writers, poets and philosophers for a century past have thought about the meaning and purpose of the dance." As Mr. Beaumont also says in his preface " . . . this is not a book to be picked up and put down at chance, to be read casually at odd moments like a popular novel. An erudite work such as this compels respectful treatment and assiduous attention . . . " I entirely agree with him. P.J.

mateur Ballet Clubs No. 3

hey Started with Ten

A ballet club whose average at-ndance per meeting during the 950/51 season was ten and during he following year 20 and which ow boasts 30 members is probably ne of the most successful clubs in he country, both financially and ocially!

The Shropshire Ballet Club—its eadquarters are at Shrewsbury—is a on-production club whose activities evertheless cover a wide field including reading ballet synopses, discussing and playing ballet records, watching television ballet, lectures on great dancers, mime, and all ballet interests illustrated by demonstrations, film shows, visits to the ballet and even a class in which some members take part and some watch and join in the reading of a ballet synopsis, music and a discussion afterwards. The club's next important meeting is a visit from Mr. Arnold Haskell on July 11. The practical side of the club is for adult members only.

"And" says Mrs. V. G. K. Mynett, secretary and vice-chairman "we manage to carry on all these activities and still make a profit! We were founded in September, 1950, and at the end of our first season we had a balance in hand of £2 ; and at the end of our second season we had a balance of £11.15.0." Subscription to the club is £1.1.0 per season to cover cost of ballroom for meeting and classes, records and other expenses. Meetings are held fortnightly from October to March. Miss Wendy Everest of the Betty Woodhouse School of Dancing, Shrewsbury, has recently become honorary ballet mistress. Other officers are: President, Mrs. Perry Lloyd, Vice-president, Mrs. T. C. Morgan, Chairman, Miss Wendy Everest, and Secretary and Vice-chairman, Mrs. Mynett, who may be contacted at Holywell House, Bradford Street, Shrewsbury. The Club was founded by Mrs. Morgan and Mrs. Mynett, both of whom are ex-dancing teachers and Mrs. Perry Lloyd has been president since its inception.

Meetings are held at the Raven Hotel, Shrewsbury.

MADAME KARSAVINA ON MIME

On Sunday, June 8, the R.A.D. Production Club presented Madame Tamara Karsavina in a Lecture-Demonstration on Mime at the Rudolf Steiner Hall, with Arnold Haskell in the chair. Dame Adeline Genée, the guest of honour, and many well-known ballet personalities were present.

Madame Karsavina, illustrating her lecture with examples of mime passages from *Giselle*, Drigo's *Harlequinade*, *Sleeping Beauty* and *Spectre de la Rose*, without costumes or properties made the scenes live for the audience with a seldom seen mastery. She alternated between the characters, portraying mime "conversations," so skilfully that even in the case of the little-known *Harlequinade* it was impossible to be in any doubt about the identity or personality of any rôle she depicted.

She divided mime into the categories of conventional, descriptive and emotional gestures, stating that these may overlap for the sake of shade and colour, and that they, being based on the *port-de-bras*, should be studied and practised as carefully as dance steps.

Pleading with considerable humour for simplicity and economy of gesture, she regretted the tendency to excess of "flourish," which is only permissible in mime dating from, or depicting, 18th century scenes. At the same time, continued Madame Karsavina, artists should not be afraid to use the "grand geste" when necessary. L.G.S.

★ ★ ★

At the Salle Erard, 18 Great Marlboro' St., London, W.1, Svetlana Beriosova recently answered questions, mainly on her career and the recent American tour. Lectures, demonstrations, etc., are held by the London Ballet Circle at the above address on the third Sunday in the month.

★ ★ ★

The Coryphée Ballet Club must be commended for presenting eight ballets at its annual performance, all of which were based on stories or themes suitable for balletic treatment. Pauline Wallace's backcloth for Geraldine Pruddah's ballet *Masquerades*, which was placed first in the judging by Arthur Franks, succeeded in making the tiny City Literary Institute stage appear quite large. And Ronald Wilson's charming ballet, *1, 2, 3.* had the most enchanting setting and costumes (by the choreographer) and lighting (by Tom Howard) seen on any stage for a long time. G.L.

How You Would Run BALLET TODAY — *May Competition Results*

YOU had some very good ideas on how to run BALLET TODAY—and you also had some very queer ones! Many of our readers would run the journal with a total disregard of the financial angle, and while we, too, would like to do that, it is not possible in this day and age. But altogether we found most of your suggestions and criticisms constructive and well-balanced and we are hoping to use more than one in future issues. We found, too, that on the whole we *are* pleasing you, especially with regard to photographs and feature articles. In almost every case, you want us to keep the price down to one shilling—well, you yourselves can help to do this. *Have you introduced a new reader yet ?*

It was, indeed, a difficult task to find the winners but after careful deliberation we have awarded the first prize of two guineas to Miss Alexandra Donald for her broad-minded and sensible suggestions. Half a guinea goes to Mr. Cyril B. Wilson for his entry and a special prize of half a guinea to Miss Jessie C. Liddell for her delightful little verse which we also print below.

FIRST PRIZE — Two Guineas
Miss Alexandra Donald, M.U.K.A.,
34 Gainsborough Gardens,
Golders Green, London, N.W.11.

BALLET TODAY should continue to live up to its title, mirroring current happenings in the ballet world, remain at 1/-, and be similar in set up and cover to the May edition. To have less superficial news and more technical interest, aiming at a good balance between the professional reader and the ordinary ballet goer, at present it favours the latter's interests.

Reviews of new works, paying equal attention to scenic and costume artists, the composer (or arranger) and lighting and staging, etc., as to dancers and choreography. Ballet is a fusing of the arts.

Book reviews keeping abreast of current writing on the ballet world.

Articles devoted to particular personalities, not necessarily dancers or choreographers—teachers, conductors, artists, etc.—dealing with the subject's own training and work rather than the chatty off-stage angle.

A "chatty" style column on future events and ballet people in other spheres, films, etc. News of Ballet Clubs and the more important schools.

Readers' letters raising good points leading to discussion in the correspondence column.

A good pictorial section and information about the photographer's work in ballet.

A policy of awareness of other types of dancing, really informed knowledge of the correctness of national dance presentations is rarely found anywhere and is needed.

HALF A GUINEA
Cyril B. Wilson,
32 Allen Road,
Finedon, Northants.

I would consider the title, always bearing in mind the words "Ballet Today."

I would report current performances as soon as possible, since I want my readers to GO to them as well as to read about them. Entirely new works would be treated at length and in all their aspects. Revivals too would be carefully reviewed, but 'regular' ballets noticed only when there was something particularly good (or bad!) to record, and when (as sometimes happens) a dancer does well in a new role or excels in a familiar one.

I would discourage contributors from drawing too frequently upon past memories, and would reserve academic articles by the historians until there was a lull in 'live ballet.'

I would continue the policy of reporting fully the achievements of the American companies, not only because of their own great merits but because of the desirability for new vital 'influences' upon our own. Items from the Continent would be most carefully sifted, and Russia not entirely neglected.

I would ban unprofessional semi-humorous articles and thumb-nail sketches, but cling to 'Bouquet of the Month' and the delightful 'show business' type of the old front-page title. I would restore 'Editorial Comment.'

The present picture policy, which is excellent, to continue.

HALF A GUINEA
Miss Jessie C. Liddell,
45 Newlands Road,
Glasgow, S.3.

Of BALLET TODAY
There is little to say
But to offer a tribute of praise,
For the true ballet lover,
From cover to cover,
Gets much for the shilling he pays.

There is interesting news,
There are careful reviews,
And the reader who thinks he's above 'em,
May just be a bore.
And the photos galore!
If he's human at all—he must love 'em.

There are articles too,
And of letters a few
From the readers—and some are at pains
To make sure that you know
That their taste isn't low,
They're the purest of balletomanes!

Carry on, I would say,
To you BALLET TODAY,
At the 'barre' you are surely acquitted,
You can stand on your toes,
Pirouette, and then pose,
And the critic's completely outwitted.

★ ★ ★

BE A SUBSCRIBER

Make sure that your copy of "Ballet Today" reaches you promptly on publication by registering as a subscriber/reader. Copies lost or damaged in the post are gladly replaced free. The cost is only 14/- for 1 year (12 monthly issues).

Send your name and address on this form or on your own notepaper but, in any case, do please write clearly and give your full address to help the Post Office to deliver quickly.

NAME.....

ADDRESS.....

.....

.....

LEFF & JASON

(Est. 1921)

LONDON'S LARGEST STAGE AND DANCE SUPPLIERS

TARLATANS. WHITE ONLY
36 in. wide 1/6 per yd.
48 in. wide 2/- per yd.
Full range of colours
38 in. wide 2/- per yd.

SATINS
Large range of colours 36 in. wide, 3/11 and 4/6 per yd.

TAFFETAS in an extensive range of colours, 36 in. wide, 3/11 and 4/11 per yd.

SLIPPER SATIN in all colours, 8/11 per yd.

FLORAL COTTONS. Eight beautiful designs, 36 in. wide, 3/11 per yd.

TARTAN CHECK. Cotton, 36 in. wide, 4/11 per yd.

BEST QUALITY GELATINE SEQUINS. Extensive range of colours. In packets of approx. 500. Sizes 3/16", 2/- per packet. ¼", 8/- per packet; CUP SEQUINS, 3/16", 2/9, postage 3d. extra.

NETS. SUPERFINE QUALITY
54 in. wide 4/- per yd.
in an extensive range of colours specially matched to our Tarlatans, Taffetas, and Satins.

BALLET NET. All colours
54 in. wide 4/6 per yd.

HEAVY QUALITY, CREPE BACK, 36 in. wide, 6/11 per yd. in a very large range of colours.

SPUNS. Large range of colours, 36 in., 4/11 per yd.

CANDY STRIPE. Spun in red, blue, yellow, green, brown and navy, 36 in. wide, 4/11 per yd.

PENNY SPOT. White, spun with red, green, blue, or navy spot, 36 in. wide, 4/11 per yd.

GLITTER DUST. Spangle your own Tarlatan, Nets, Satin, etc., in Silver, Gold, Blue, Pink, Red, Lavender, Turquoise, Green, approx. 1 oz. packets, 2/6. Including instructions for use. Postage 3d. extra.

Please send S.A.E. for patterns and latest price list, including shopping guide. When ordering, please enclose 2/- towards cost of packing, postage, registration, etc.

89 & 91 Middlesex St., London, E.1

TRAINS AND BUSES TO LIVERPOOL STREET
Tel.: BIShopsgate 4011 and 7496

Second Edition

Approach to the Ballet

By A. H. FRANKS. This book has been acclaimed as a brilliant introduction to ballet. It is a fascinating book, with well over 100 superb photographs, and in the new edition the most important new works and developments are reviewed, and the author discusses recent film and television ballet. 30/- *net.*

"One can only congratulate the author on a sane and balanced compendium that undoubtedly fulfils his intention."—Arnold L. Haskell.

"A well-produced and splendidly illustrated book."—*Dancing Times.*

★ *By the same author:*

PITMAN

Parker Street, Kingsway, London, W.C.2

ER 25 YEARS' PROFESSIONAL EXPERIENCE

. & P. HERSCHEL, F.V.A.

Auctioneers, Valuers & Estate Agents

HOUSES FOR SALE

MORTGAGES arranged : RENTS collected : INSURANCES effected

PENRHYN ROAD, KINGSTON-ON-THAMES
pposite County Hall) *Telephone*: Kingston 2639 - 3414

LONDON STUDIO

Inns of Court Mission, 44-46 Drury Lane, W.C.2
(Two minutes from Covent Garden Underground Station)

Under the Personal Direction of Nadine Nicolaeva-Legat

Daily Classes 10 a.m. Mondays and Fridays. Classes 11 a.m. to 6 p.m. by Nadine Nicolaeva-Legat. Double work and character classes. Special Classes for male dancers on Mondays and Fridays 3 to 5 p.m. Private Lessons by Arrangement.

All correspondence to:

The Secretary, LEGAT SCHOOL,
Tunbridge Wells, Kent. *Phone*: 21673

London County Council

Finsbury Park Open-Air Theatre

21 July - 2 August

Ballet Rambert

Repertoire includes:

Nutcracker Suite ★ Soiree Musicale
Winter Night ★ Facade ★ Giselle (Act I)
Fireflies ★ Simple Symphony ★ House of Cards
Bar Aux Folies-Bergere ★ Czerny-ana
Les Sylphides ★ Plaisance ★ The Lilac Garden

Evenings at 7.30 Matinees Sats. at 2.30

Admission 1/6 to 5/-

BOX OFFICE OPEN DAILY
10 a.m. to 8 p.m.
Tel: STA. 6935

Printed by Bletchley Printers Ltd., Bletchley, Bucks, and published by B. G. Herschel, 15 Penrhyn Road, Kingston-on-Thames.

BALLET TODAY

PHOTO GALLERY No. 4 — JULY, 1952

Svetlana Beriosova in "Coppelia"